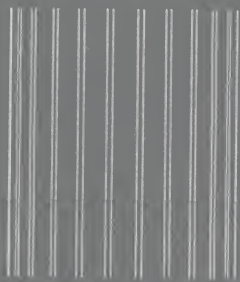


COLUMBIA LIBRARY COLUMNS



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Articles printed in COLUMBIA LIBRARY COLUMNS between 1951 and May, 1971, have been fully listed in the 20-Year Index. The latter may be purchased from the Friends of the Columbia Libraries.

Columbia Library Columns

VOLUME XXII

FEBRUARY, 1973

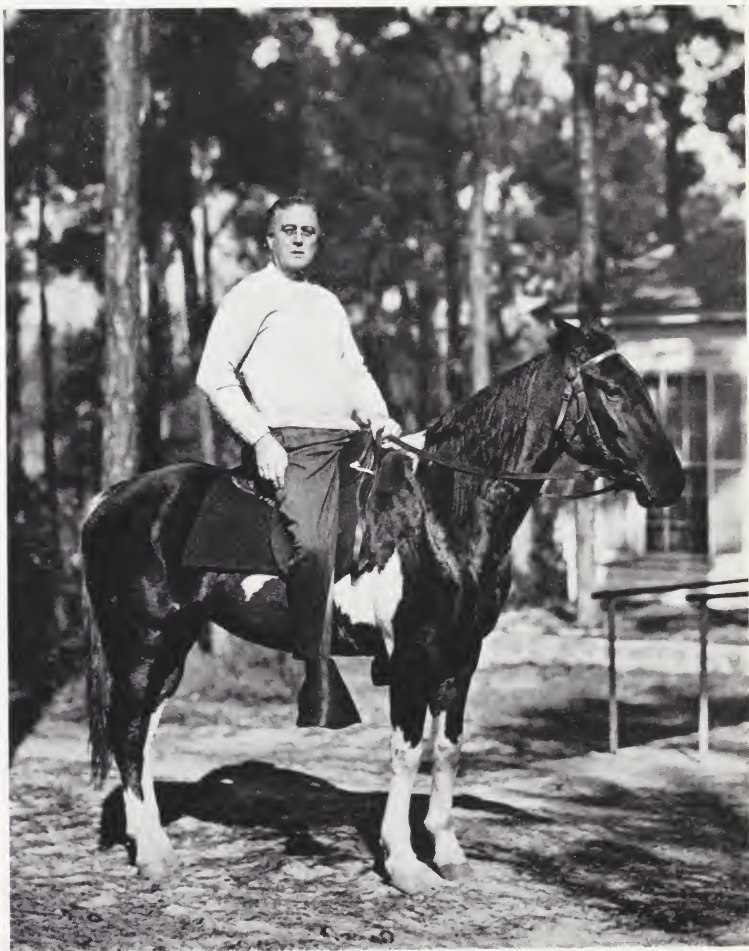
NUMBER 2

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Published by THE FRIENDS OF THE COLUMBIA LIBRARIES,
Butler Library, Columbia University, New York, New York 10027.

Three issues a year, two dollars each.



President Roosevelt's determination to overcome his polio disability is shown in this photograph of him on horseback at Warm Springs, ca. 1928.
(Podell Collection)



COLUMBIA LIBRARY COLUMNS



Roosevelt and Warm Springs

JEANNE SCHAUBLE

HE contracted polio in August 1921 and never walked unaided again, but for many years Franklin D. Roosevelt refused to give up the belief that he would make a complete recovery. His determination to discard his braces and crutches led him to try several doctors and to investigate many treatments, some of which sound quite strange today. It was not until after he was elected Governor of New York that he finally admitted that he was not going to recover. In 1924 his search for a cure led him to Warm Springs, Georgia, where exercising in a pool fed by warm mineral springs had a beneficial effect on his legs. His success with his self-designed treatment aroused the interest of other polio victims and resulted in the development of Warm Springs from a rather shabby Southern resort into an internationally known center for the treatment of polio. Several interesting letters in the Jacob Podell Collection of Rooseveltiana at Columbia reflect Roosevelt's long struggle for recovery, his optimism regarding the eventual outcome, and his interest in all aspects of the development of Warm Springs.

Roosevelt was at Campobello when he fell ill on August 10, 1921. At first he thought it was only lumbago, but the next day his temperature was very high and his leg muscles were affected. Despite these symptoms the doctor Mrs. Roosevelt summoned diagnosed his illness as just a cold. Another doctor called as a con-

sultant a few days later thought it was a blood clot on the spine that was causing the paralysis. It was not until two weeks later that a Boston specialist, Dr. Robert W. Lovett, definitely diagnosed Roosevelt's illness as infantile paralysis. He thought it was a mild attack and felt that Roosevelt might recover completely.

Actually it was more serious than Dr. Lovett at first realized, and at one point doctors thought that Roosevelt might not even recover sufficiently to sit up. Roosevelt, however, continued to be optimistic and the doctors' fears proved unjustified. By February 1922 he had recovered enough to put on braces and learn to stand and walk with crutches. Then began his long struggle to regain the use of his legs.

Dr. Lovett recommended that, as part of his therapy, Roosevelt stay in warm sunshine and swim for exercise. Roosevelt was delighted with the results. He found that "the legs work wonderfully in the water and I need nothing artificial to keep myself afloat." Eventually he was able to stand and walk in water four feet deep without his braces. Sunlight, he told a fellow sufferer, was also very beneficial: "Last winter I went to Florida and was much in the open air under the direct rays of the sun with very few clothes on, and there is no doubt that the leg muscles responded more quickly at that time than when I am at home when I am, of necessity, more in the house."

In search of sunshine and warm water, Roosevelt went to Florida in February 1923 and chartered the houseboat *Weona II*. He was so encouraged by the results of his cruise that he decided to buy a houseboat in partnership with a friend. He cruised every year in Florida, swimming, sunning, and fishing, until 1926. But cruising on the houseboat was not an ideal way to carry out his treatment, nor was the program he followed there sufficient to restore his legs. Problems with sharks and bad weather, the difficulty of getting into and out of the water when he went swimming, and the expense of maintaining the boat limited the amount of time Roosevelt spent in Florida and the effectiveness of the

treatment. He kept looking for other treatments that would help. He carried on an extensive correspondence with other people who suffered from polio and investigated the possibilities of many "cures" suggested by doctors, fellow victims, friends and even sympathetic strangers.

In 1925 he decided to try a treatment given by Dr. William McDonald of Marion, Massachusetts. With his customary optimism he wrote to a friend, "Am going to Marion Mass in ten days to be under a Dr. Macdonald (sic) for a month. He swears he can put me on my feet and its worth trying." Roosevelt did improve under Dr. McDonald's care but not as much as he hoped. He reached the point where he was able to walk some distance with only one brace but was never able to discard them altogether. He spent the summer with Dr. McDonald in 1926 but in the end he decided to concentrate his efforts on Warm Springs.

George Foster Peabody told Roosevelt about Warm Springs in 1924. Peabody owned a half interest in the Meriwether Inn at Warm Springs and had heard about a polio victim who attributed his improvement to swimming in the pool fed by the natural warm springs. Roosevelt went down to try it out in October of 1924 and experienced a great improvement while there. Just before he left he wrote, "When I get back I am going to have a long talk with Mr. George Foster Peabody who is really the controlling interest in the property. I feel that a great 'cure' for infantile paralysis and kindred diseases could well be established here." After the first visit Roosevelt returned frequently. In the meantime, a newspaper article on his visit was attracting the interest of others crippled by polio. During his next visit in the spring of 1925 they began to show up at Warm Springs even though at that time there were no medical facilities. Roosevelt devised exercises for them and supervised their treatment. He also began to think about taking over the resort and operating it as a treatment center.

In February 1926 he began to negotiate for Peabody's interest in the resort. Eventually he invested a considerable part of his for-

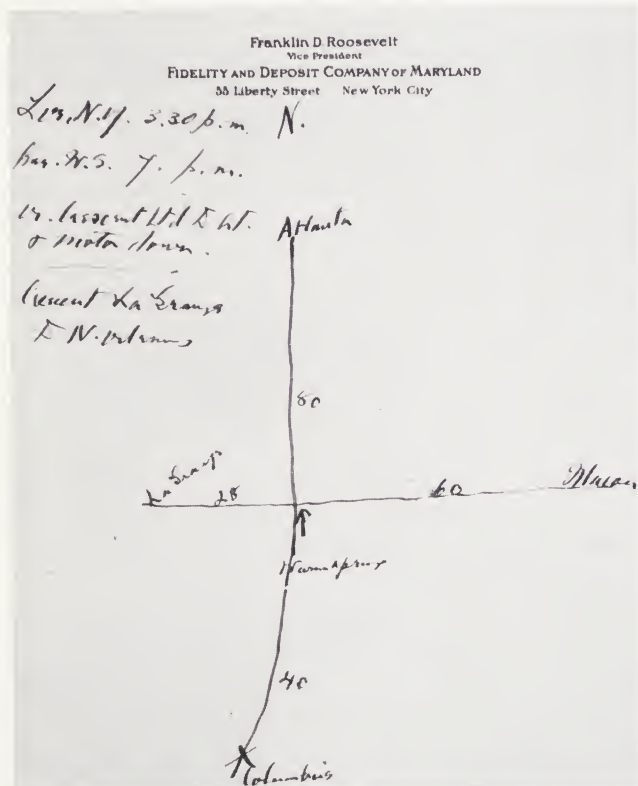
tune in the project. Once the deal had gone through, Roosevelt plunged into the work of planning the new center. He was involved in all aspects of the development from fund raising to architectural plans, as one of the letters in the Podell Collection



Roosevelt (center) with other patients in the pool at Warm Springs.

shows. In May he wrote to his friend John Shearer about the possibility of bottling the water from the springs and selling it throughout the South as a means of raising money. He went on to describe his plans for the resort: "Later on there may be a chance for us to interest Bowman or some other hotel keeper in a hotel, etc., just now I am working on the medical end and on the golf course, country club and beginnings of the cottage colony."

The medical end included interesting doctors in his work and gaining their approval of the treatment as well as developing a medical program for the patients. Roosevelt installed Dr. LeRoy Hubbard, who had considerable experience in the treatment of



Roosevelt's map showing the location of Warm Springs, with notes on train connections. (Podell Collection)

polio patients, as head of the medical program. He persuaded the American Orthopedic Association to observe the treatments at Warm Springs for several months. When all of the patients showed improvement the Association gave its approval to the establishment of a treatment center.

Leaving the medical problems to Dr. Hubbard, Roosevelt then turned his attention to the reconstruction of the resort. He had cottages built for himself and his mother and planned cottages for the patients. He sent his secretary Miss LeHand to Atlanta to buy furniture for the patients' cottages. He planned roads and other improvements, including the nine hole golf course he mentioned to Shearer. With the help of Louis Howe and Major Redfield Proctor he worked out a professional fund raising campaign. He and his mother also enlisted the support of wealthy friends. By 1927 when Warm Springs was turned over to the newly formed Georgia Warm Springs Foundation for operation, it was a going concern.

In 1928 Roosevelt was asked to run for Governor of New York. He was very reluctant because he felt that he had improved to the point where continued concentration on his treatment would make it possible for him to complete his recovery. He knew the demands of campaigning and public office would make this impossible. Yet the pressure on him to accept the nomination was so great that after refusing to run several times, he finally gave in. When the state convention nominated him by acclamation he did not decline.

Although he had less time to spend there, Roosevelt did not lose his interest in Warm Springs with his return to public life. Even after he became President he continued to take an active role in planning for expansion of the facilities, recommending new patients for treatment, receiving contributions for the Foundation, and corresponding with the patients. And as the burdens of office increased he looked to Warm Springs as a place to escape to for needed rest and relaxation. Only the most essential appointments and correspondence were allowed at Warm Springs. During the war years he visited more and more frequently until the last visit of all in April 1945.

The letters in the Jacob Podell collection are evidence of the importance of Warm Springs in Roosevelt's life. References to

the various treatments he tried are scattered throughout the letters and appear even in business correspondence. Several letters to his mother comment on life at Warm Springs, the patients at the center, the plans for expansion. Above all these letters show his concern, dating back many years, for Warm Springs and those who came searching for a cure. They indicate, in a much more personal fashion than a list of his New Deal programs or his wartime accomplishments, his commitment to the people of this country.



Recipients of honorary degrees at the 1958 Columbia commencement. President Kirk is flanked by Senator Herbert Lehman and President Millicent McIntosh of Barnard College. Colum is at the extreme right.

“In the Wild Earth a Grecian Vase!” For Padraic Colum (1881-1972)

ANDREW B. MYERS

IN the universe of letters Padraic Colum was a man of many worlds. In multiple forms of prose and verse, on the printed page or in person, he was for nearly three quarters of a century a man of genuine if modest moment in contemporary letters—and a delightful person to know. And his years on the Columbia faculty (1939-1956) are part enough of his long history to deserve the present tribute, let alone his place on the Irish and the American literary scene

From whatever corner of poets' heaven he occupies, with characteristic rumpled ease, Padraic must still be remarking, in quiet amusement, at the fact that the crowded *New York Times* gave him a front-page obituary, and with picture! For years beforehand, already into his hale eighties, he had seldom clearly broken the surface of newspaper notice. There he was, tableted *in memoriam*, on January 12, 1972, “Padraic Colum, 90, Irish Poet/Essayist and Folklorist, Dead.” Lest old Morningside Heights acquaintance be too soon forgot, this piece is written, for a Columbia audience familiar, if not necessarily with the author or every one of his books, certainly with places and associations here so long a part of Colum's very long life.*

Surely that obit belonged where it was, especially in a city he had first come to in 1914, and in a country where he resolutely kept acquired citizenship. The caption quoted underlined his Irishness, and justly, but he thought of himself as an American too, and declared so when queried. In any case his Irish-and-American career had distinction enough to be so specially remembered.

* For help with details I am grateful to Mr. Andreas Brown, Mr. James Gilvary, Mr. Emmet Greene, Mrs. Shirley Hess, and Miss Frances Steloff.

Naturally he was remembered overseas as well. In Dublin the *Irish Independent*, with a 1969 picture taken on one of his regular visits, mourned him as a "Poet, dramatist, novelist, essayist, folklorist, story-teller, and lecturer" who had been "in the vanguard" of early 20th century literature in Ireland. The august *Times* of London had an Obituary lead describing him as "one of the younger personalities of the Irish literary renaissance in the early years of this century and a promising figure in the Irish theatre movement inaugurated by Yeats and Lady Gregory." A bit later in Eire, on Jan. 21st the local *Longford Leader* reported the "Longford Urban Council decided to ask the Midland Health Board to have a plaque in memory of the late Dr. Padraic Colum erected on St. Joseph's Hospital," the hospital having been built on the site of the old workhouse where he was born.

Padraic MacCormack Colum (his family name was shortened from an even more Gaelic "Collumb") was in fact born in Longford, County Longford, in mid-Ireland, on Dec. 8, 1881, the eldest of eight children. His father, a *quondam* schoolmaster, headed the workhouse there. Young Padraic was reared, from six until nine, by his Connolly grandmother in nearby County Cavan. On both sides ancestors had lived close to the soil for generations. This intimacy with rural life made an indelible impression on the intelligent and sensitive boy and would make much of the best of his written work later.

My title is chosen to suggest that his striking last line (Yeats admired it) to "A Poor Scholar Of The Forties," in *Wild Earth* (1907), his first collection of verse, can be an analogy to himself. Colum was hearkening back with sympathy to the famine years, and the slow martyrdom of the itinerant hedgemaster, struggling to preserve some Latin and Greek among a brutalized but eager peasantry. The analogy hobbles of course, but hopefully underlines the fact that when he reached Dublin, finally to labor as a railway clerk (never, though well-read, to become a university man), Colum was the one future figure in the Renaissance with a

really genuine and intimate relationship with the humble people of the land, their idioms and inherited folkways. Most others to rise to fame, even if Roman Catholic, were citybred, or were of the privileged Protestant Anglo-Irish. He had more of the "wild earth" as a birthright. And honored it as laureate.

Colum is probably better known today as a poet, though his early Abbey Theatre connections have a persistent glamor. As a lyric and narrative poet his touch, if light, was as sure as it was deceptively simple. Its real strength lay in an oldfashioned emphasis on communication. He had a natural gift for ballading, a quick command of true speech and vivid imagery. No place here to list all titles but it should be noted that *Poems* (1932) and *Collected Poems* (1953) only partly pull together this wandering harper's songs, which continued into his final years. What he found in poetry and hoped to give to others can be gathered from words in a brief Introduction he put in 1939 to an American school reader, *Poems For The Grades*,

Poetry enriches our seeing, hearing, feeling, and by doing that, it makes us know that the world is always to be wondered at. When we really possess a poem we become familiar with something which has design, pattern, form. More readily, then, can we perceive design or pattern in other arts, in nature—and, indeed, in life itself.

As a matter of record, the next year, 1940, he received the Medal of the Poetry Society of America, having served during 1938–1939 as its President. In 1952 he was awarded by the prestigious Academy of American Poets its \$5,000 Fellowship.

Some feel his plays may yet prove the best of him. They spotlighted his genius in youth and were his passport to the nascent world of theatre that became the glory of the Irish Renaissance. Early on in Dublin he moved into the intensely nationalistic circle of the Gaelic League, where the brothers Fay were moving spirits behind stage performances of patriotic protest and cultural self-assertion. When W. B. Yeats and AE (George Russell), after

their separate Irish Literary Theatre foundered, joined the Fay group in 1902 to inaugurate the National Theatre Society, in a positive sense the stage was set for dramatic events. By 1904, despite internal friction, the famous Abbey Theatre was the result, with its greatest discovery the powerful but controversial John Millington Synge.

Now in his twenties Padraic Colum flourished in the collective excitement of this movement, writing for one stage or another major plays like "Broken Soil" (1903), redone as "The Fiddler's House" (1907), "The Land" (1905) and "Thomas Muskerry" (1910). Though for personal reasons he broke with Abbey leaders, his reputation as a dramatist was made. More than once later he returned to playwriting but he never succeeded half as well again. Prof. Zack Bowen, in *Padraic Colum, A Biographical-Critical Introduction* (1970), the only book-length study so far, puts it, "Unfortunately Colum's potential was never fulfilled. His early Irish plays which were full of promise were not the apprentice work of a great career but were instead the nearest he could come to drama of lasting literary consequence."

Space precludes details of later scripts and/or productions scattered over subsequent years in the U.S. Nevertheless this brings us to the Colum holdings in Special Collections, for the one literary manuscript held is of his abortive play *Balloon*, published in book form in 1929 but never, as the author hoped, to be produced on Broadway.* The decorated cover, by Boris Artzybasheff, seems to promise a comedy of manners in the Prohibition Age, but the reader finds instead murky scenes of personal frustration in "Megalopolis" (the locale of the play), Strindbergian in places, Joycean in others. As an avant-garde experiment it failed.

Special Collections has three notebooks of parts of the play, some ninety pages in ink or pencil, with few emendations. Each copybook is inscribed, without date, "This is draft of my play *Balloon*/"

* A "Prologue" to *Balloon* appeared in *The Dial* in December, 1928. The Berg Collection (NYPL) has a partial typescript of another undated draft.

This is draft of my play
 Balloon Padraic Colum
 Caspar
 He won't come here?
 Sullivan
 Oh, I think he'll come. When he's in the
 office he always answers the telephone
 himself. To speak to his excellency. What
 you want me for a few minutes. It is im-
 possible for me to go to your office. In the
 playground. I only ask for five minutes
 a matter that would interest you very
 much. Thank you, excellency. (He turns
 from the telephone) He is coming
 Caspar
 and in a few minutes I'll be kidnapping
 the Minister of War. Mountains, Extinct
 Volcanoes, Empty Seas
 Sullivan
 Yes, in a few minutes
 Caspar
 and I don't know why you want to
 kidnap him.

The opening page in the first notebook of the manuscript of "Balloon."
 Padraic Colum," and typed labels read "Gift of Mr. Padraic
 Colum." Aside from this, and numerous books, there are thirty-
 odd letters from Padraic or his wife Mary. It would be fitting if
 in time the collection could develop.

From the poet's circuits and dramatist's nervous first nights let
 us turn briefly to his prose. Here he won applause, loud or limited,
 as: biographer, essayist, novelist, short-storyist, translator and

adapter of folklore and mythology—much, but not all, about Ireland. Alan Denson, in 1967 his bibliographer in *The Dublin Magazine*, fills two pages with a selected list of periodicals Colum contributed prose (or verse) pieces to. And the number of accumulated introductions and prefaces is astonishing.

Colum was especially successful as a teller of tales for children, as distant editor, or himself figuratively by the fireside, in schools or libraries. Childless, he had a rare gift for talking a language youngsters understood. Soon after arriving in America he began a series for Macmillan of books for young readers which kept annual popularity, for example *The Boy Who Knew What The Birds Said* (1918) illustrated by D. S. Walker, and *The Golden Fleece* (1921) illustrated by Willy Pogany. Many years and volumes later he was in 1961 given the Regina Medal by the Catholic Library Association for his talents in children's literature.

His story would be shockingly incomplete without introducing Mrs. Colum, a remarkable person in her own right. Born in 1887 in westerly County Sligo, Mary Catherine Gunning Maguire came of gentle-folk and graduated from the National University, Dublin. Gravitating to literary circles she soon met the great and near-great of a dynamic age. After marriage in 1912 she turned to critical writing and became a skillful (and combative) essayist and reviewer, appearing in journals like *The Dial*, *Forum*, and the *New York Times Book Review*. In 1937 she published *From These Roots: The Ideas That Have Made Modern Literature*. Her autobiographical *Life And The Dream* appeared in 1947, and in 1953 she was elected to our National Institute of Arts and Letters. She had little patience with romantic blather about the Celtic Twilight and concentrated on a keenly realistic approach to modern literary arts. Her friend Elinor Wylie wrote of her preceptively, "She has not the middle mind, That purrs and never shows a tooth."

From 1939 into 1956 both Colums, under one title or another, were regularly on the Columbia faculty, for one course a semester

and at least once for summer session. First connected with the Philosophy Department of old University Extension, they moved together into General Studies after World War II. The course they shared, in a kind of early "team teaching," was described in



Mary Colum in the nineteen twenties.

undergraduate catalogues as "World perspectives in modern literature." The Winter could be on "Goethe, Wordsworth, Flaubert, Baudelaire, Rimbaud, Gerard Manley Hopkins," and the Spring session on "Yeats, Proust, Thomas Mann, Joyce, and outstanding contemporary writers." Eventually their course was listed for graduate students also, as when in 1952-1953 the Colums were part of the English Department of the Graduate School. Hitherto each a "Lecturer in Comparative Literature" the two were this year specially denominated "Guest" professors.

Enrollees and auditors can well recollect the ordered disorder of these meetings, with sometimes Padraic in the chair, sometimes "Molly" as he affectionately called her. She tended to the closely analytical, he to the anecdotal and impressionistic. As her French was lovely to hear so was his sometime Gaelic lilting. One remembers Mallarmé's *Le vierge, le vivace et le bel aujourd'hui* along with their cross-classroom argument over whether the Liffey overflowed in 1908 or 1909. In tandem, man and wife were true teachers, and one got not only a knowledge of great writers known in text, but an unusual sense of living history as these participants could report it. To read Joyce, however painstakingly, was one thing, to hear of "Jice" so familiarly was another.

Mrs. Colum died, after illness but unexpectedly, on Oct. 22, 1957. The *New York Herald Tribune* saluted her as "Author, Critic and Lecturer," continuing "For more than three decades Mrs. Colum was a leading critic and book reviewer for periodicals and newspapers." Then, "Recently she and her husband had been working on a memoir of 'Our Friend James Joyce' for Doubleday." This slim but instructive work, rounded out by Padraic and published in 1958, had two basic sections, "Dublin" and "Paris," and like their courses consisted of juxtaposed passages of comment by each, more or less in turn. The result justified the personal title and brought readers closer to the extraordinary artist and man the Colums had known so well for forty years.

The official climax to Padraic's Columbia career came at Commencement on June 3, 1958, when he was awarded a Litt.D., Doctor of Letters. Not his first doctorate *honoris causa* (the National University of Ireland had awarded him one in 1951) this accolade was especially pleasant for it came with a thoughtful bow to his lost "Molly" as well. The citation read:

Poet and dramatist, with an affinity for the symbolic and the mythical, he has found in the literature and mythologies of the world the beauties they yield, and he has interpreted them with lucidity. His four books of myths—Greek, Irish, Scandinavian and Arthurian—are mas-

terpieces. In criticism and history he has contributed to our understanding of the Irish Renaissance and the works of James Joyce. His remembrances of Yeats, Lady Gregory, AE, Synge, Gogarty and others have given American writers a truer sense of those members of a lively movement in modern literature. Born in Ireland's County Longford, he has adorned American letters. Columbia claimed him happily for many years, when students of Irish literature and culture eagerly sought his Morningside classroom.

In conferring the degree, President Grayson Kirk remarked, "On behalf of the scholars of Morningside, I greet you in a setting you know well. Recalling the acclaim of the students not alone to Padraic, but also to Mary, Colum, it is with an affectionate memory of your teaching days that I bid you welcome to Columbia's company of honorary alumni."

Manhattan's headlines went to others on the platform like Senator Herbert H. Lehman. The group picture of recipients shows our new Dr. Colum small in a back row, mortar board slightly askew, as if to signal his admitted uneasiness with the formalities of Academia. But the mention of Mrs. Colum was appreciated, and his framed sheepskin decorated a mantelpiece thereafter in the cluttered Central Park West apartment so familiar to Columbia pupils and teachers.

At this point well into his seventies, Colum kept his surprising vitality, and the saving grace of his sense of humor. Writing did not stop nor did his characteristically warm interest in people. In this suffice it to mention his service over two decades to the James Joyce Society. A founder, and virtually president-for-life, he presided over scores of meetings at the Gotham Book Mart on 47 St. in midtown, in the process winning new laurels as an unofficial literary ambassador who shared his memories, Irish and American, with an exceptional variety of members and visitors. "Paddy" had written years before of Robert Frost, "What comes to me first is the voice." His own returns now, clear but low, in the soft Irish accent he never lost, with his speech, slightly hesi-

tant along the way, rushing into stories-within-stories and interlaced quotations. In this too he was in a timeless bardic tradition.

Colum reached his ninetieth birthday on Dec. 8, 1971, but alas in a convalescent home in Enfield, Conn., after a stroke the year



Colum reading his poetry at the Gotham Book Mart, ca. 1967.

before. His death followed shortly, on January 11, 1972. There was a Mass of the Resurrection at St. Patrick's, with burial afterwards back in Ireland, beside his wife, at St. Fintan's, Sutton, County Dublin. Among the mourners who braved the fierce cold to attend at the Cathedral were many with fond memories of Padraic Colum. Some few had known him as a sprightly, handsome figure when the Irish Renaissance itself was young. More knew the active professional and busy traveler of middle years—and Mary. Others had fresh recollections of the gently garrulous octogenarian. But each and all had a sense of the end of a storied era. Padraic Colum had been the last green leaf on the tree.

Within a month the Joyce Society would meet to celebrate, on Feb. 2, 1972, a triple anniversary, the ninetieth of the eponymous

Joyce's birth, the fiftieth of the publication of *Ulysses*, and the twenty-fifth of the organization itself. Inevitably, and so rightly, part of the meeting was a eulogy of Colum. However, it became no routine after-wake with words but a sincerely felt farewell to a cherished friend and colleague. The most intimate and moving tribute was from James Johnson Sweeney who spoke for many, present and absent, in recalling Padraic over many years not only as a writer of renown, but poignantly, as "one of the kindest of human beings." *Slainthe!*

A "Golden Age" In American Printing

SUSAN OTIS THOMPSON

Between the founding of the Kelmscott Press and the outbreak of the First World War American printing became conscious and creative. Good work had been done before, good work was done after; but in the short quarter century from 1890 to 1914 the spirit of adventure seized the printers. . . .

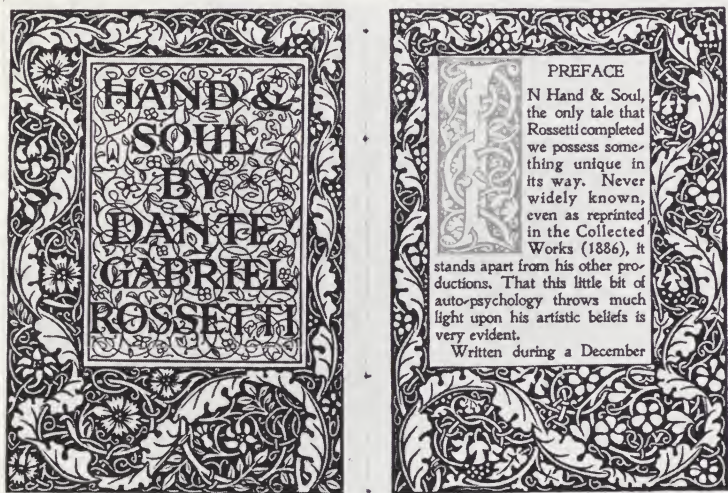
. . . in no similar length of time was so much interesting and stimulating work issued from the American press.

CARL PURINGTON ROLLINS, "The Golden Age of American Printing,"
New Colophon, II (September 1949), 299-300.

CARL ROLLINS, head of Yale University Press and one of the more articulate American typographers, was speaking out of personal sentiment and knowledge when he wrote the above words. For the general public, however, it has only been the renewed interest in Art Nouveau of the last fifteen years that has brought esteem to turn-of-the-century design. Although the importance of the contemporary movement of Arts and Crafts has long been recognized, its influence has been seen exclusively in terms of a general improvement in American typography. The major catalyst of Arts and Crafts printing, the Kelmscott Press of the English writer and designer, William Morris, has been given credit for the subsequent concern with printing as an art instead of as a strictly utilitarian practice. Since his time, the role of the typographic designer has been established, and books have appeared in which type, illustrations, lay-out, and binding show an integrated conception. These effects on bookmaking came from more general Arts and Crafts doctrines stemming from Ruskin, Carlyle, and Pugin, which, in reaction to the Industrial Revolution, stressed the importance of natural materials, of hand labor, and of unity in design and execution.

But the books of the nineties themselves, inspired by the Kelm-

scott volumes, have been looked down on as merely derivative, as imperfect copies of their admirable models. Sneers have been particularly directed at Elbert Hubbard, the most prolific propagator of this style. Now, however, a new trend is discernible.

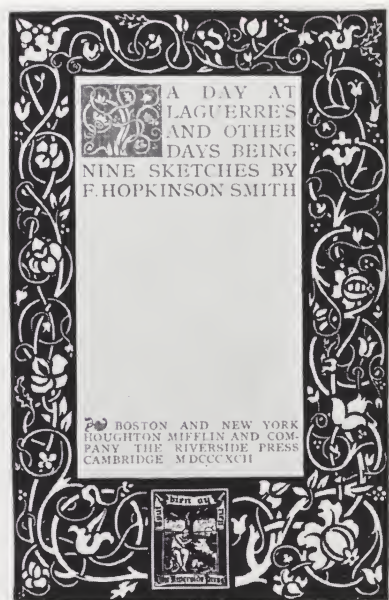


Published by Thomas B. Mosher in 1899, this edition imitates the works of the Kelmscott Press.

Nineteenth century art in general is being viewed with the fond eyes of distance, while the contemporary emphasis on modern arts and crafts presupposes an interest in historical precedent. The current Princeton-Chicago Art Institute-Smithsonian exhibition of the Arts and Crafts Movement in America, 1876-1916, points strongly toward a new wave of appreciation.

Special Collections at Columbia, from which the following examples are largely taken, is rich in printed materials of this sort, thanks in part to the wealth of the Typographic Library, formed in Jersey City from 1895 by Henry Lewis Bullen for the American Type Founders Company, and acquired by Columbia in 1941. Bullen was not only one of the few Americans to understand the value of a library devoted to the history and art of printing, he

also early felt the force of the Kelmscott productions. In an article entitled "William Morris, Regenerator of the Typographic Art" in the June 1922 *Inland Printer*, Bullen wrote: "Many of us remember how in the early nineties of the last century a few books

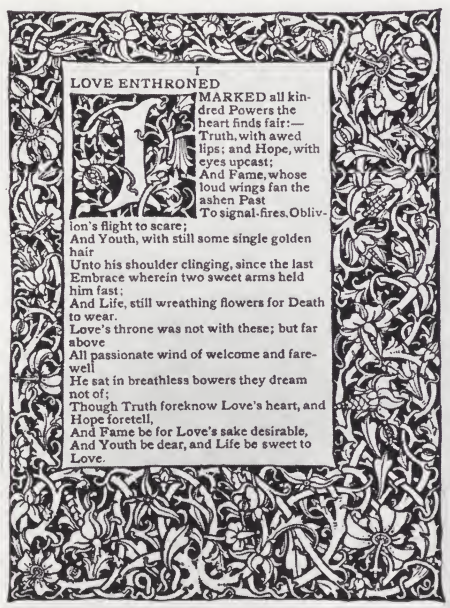


Title-page designed by D. B. Updike.

arrived from time to time in America which startled us by the novelty and quality and virility of their typography."

The Story of the Glittering Plain, the first book Morris printed, was issued in 1891 by Roberts Brothers of Boston, Morris's American publishers, in a photographic facsimile, only a few months after the first edition. Original Kelmscotts were, of course, imported for American purchase; pages were reproduced in American journals; and in 1895, Way and Williams of Chicago acquired the right of American publication for the Kelmscott Press *Hand and Soul* by Dante Gabriel Rossetti. The last Kelmscott book was issued in 1898, two years after the death of Morris.

American adaptation of the Arts and Crafts style became apparent in 1892, when an avant-garde group centered at Harvard put out *The Knight Errant*, a journal inspired by the similar English periodicals of the eighties, and with a cover by Bertram

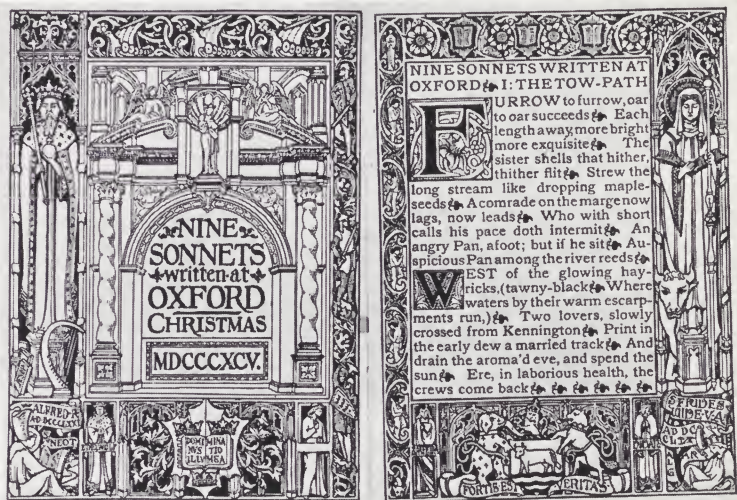


A page from Rossetti's *House of Life*
designed by B. G. Goodhue.

Grosvenor Goodhue. In the same year, Daniel Berkeley Updike designed *A Day at Laguerre's* by F. Hopkinson Smith, for Houghton Mifflin's Riverside Press in Cambridge. It is clear from the lay-out and decorations that he had seen the Kelmscott *Glittering Plain*.

Another Boston publisher, Copeland and Day, associated with *The Knight Errant*, used Goodhue again for several notable Arts and Crafts publications. Their English Love Sonnet Series began with Rossetti's *House of Life* in 1894. Inspired by Morris, Good-

hue's designs go on to strike a fresh note of their own. This young architect, influenced by the Gothic Revival, continued through the Arts and Crafts period to produce some of the finest graphic designs in America. Another example is the 1895 Christmas book



Louise Imogen Guiney's *Nine Sonnets* designed by Goodhue.

he did for Copeland and Day: Louise Imogen Guiney's *Nine Sonnets Written at Oxford*.

The years 1895–96 marked a high point in American Arts and Crafts printing, a climax for the early avant-garde, centered largely in Boston and Cambridge, and the beginning of a wide use of the style among commercial printers and trade publishers. The American Type Founders Company copied the Golden type, a dark roman face designed by Morris for his Kelmscott Press, and made it available in 1895 under the name of Jenson, the fifteenth century printer who had, in turn, been Morris's inspiration, although Jenson's types were actually lighter in line than the Kelmscott version. In 1896, ATF released Satanick, based on Morris's Gothic fount, the Troy, with its smaller version, Chaucer. An-

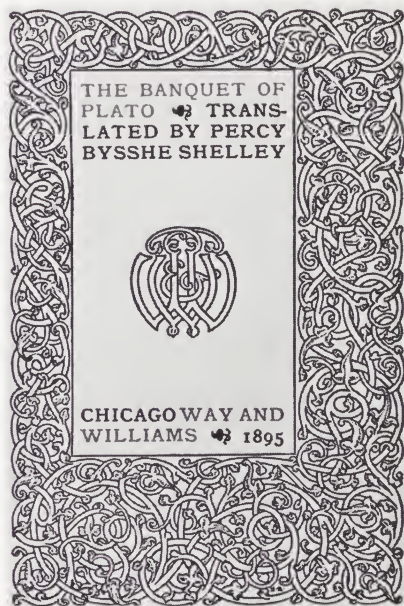
other roman type of older origin, called Antique Old Style (later Bookman), was also widely used because of its heavy, blunt lines, as in the two Copeland and Day books mentioned.

This heavy line, reminiscent of northern incunabula and the Gothic manuscripts they copied, is the predominant characteristic of the Arts and Crafts style. As well as in the close-set type, it can be seen in the woodcuts used for illustration and decoration. Other aspects of the style include the frequent use of ornamental initials and borders. Fleurons as paragraph marks and line fillers are sometimes used, in an attempt to make the page as solid as possible. Shoulder note running titles are employed instead of headlines, title-pages when used are set flush left and right, while colophons are ubiquitous. Red ink, as a contrasting color, suggests medieval rubrication. Laid paper is preferred, with de luxe copies on Japan vellum. Typical bindings are paper-covered boards or limp vellum with ties.

By the mid-nineties, Arts and Crafts printing was not confined to the East Coast. For example, in Indianapolis Joseph M. Bowles was publishing a journal called *Modern Art*, which spread Arts and Crafts gospel, both through its content and its design. One of the artists employed by Bowles was a young man named Bruce Rogers. When Bowles moved the magazine to Boston in 1895, Rogers followed and became, the next year, a designer for the Riverside Press. He also did free-lance work for others, a notable example being the *Banquet of Plato* for Way and Williams in 1895. At Riverside, beginning in 1900, he was put in charge of a series of limited editions, long since famous in typographical history. Rogers became an internationally acclaimed book designer, probably the most revered of our time. His style was always eclectic, ranging over the centuries of printing, but his first efforts were largely Arts and Crafts.

Updike, who knew Rogers after he came to Boston, is probably the other modern American typographer best known to the world, and he too began with Arts and Crafts before moving to

more classical models. After the early *A Day at Laguerre's*, he continued to follow Morris in the prospectuses he issued for his independent designing from 1893. In 1895 he established his Merrymount imprint, eventually to become America's most



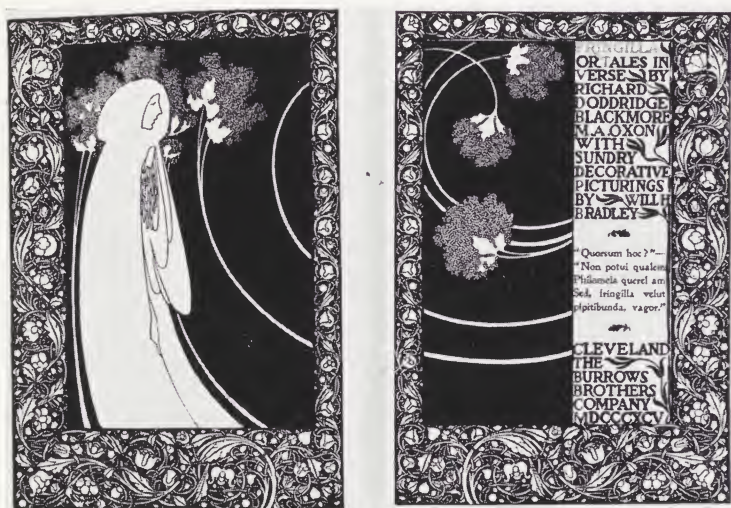
Title-page by Bruce Rogers.

respected press. The great production of its early years was the *Altar Book* of 1896, with decorations and type by Goodhue, again modelled on Morris. This is a monument of American Arts and Crafts, impeccably produced, but so much an elaborate product of its time that Updike himself came to repudiate it. Today we can again enjoy its sumptuous patterns without being offended by its historicism.

By the mid-nineties, Chicago also was a center of Arts and Crafts activity. F. W. Goudy, famous later for his prolific type-designing, was printing in 1894-95 Stone and Kimball's *Chap-*

Book at his Camelot Press. A few years later, in 1903, he and Will Ransom began the long-lived Village Press, with type based on Golden and ornaments resembling those of Morris.

Chicago nurtured still another important typographer. Will



Frontispiece and title-page by Will Bradley.

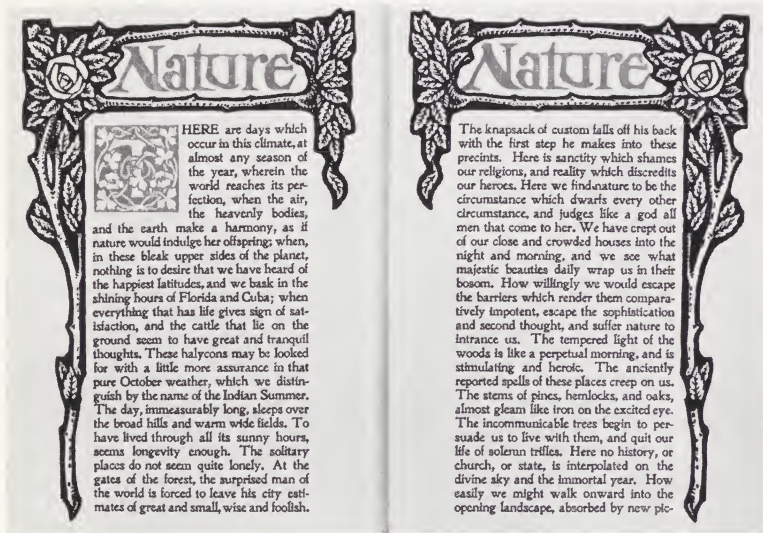
Bradley seems to have been particularly inspired by *Le Morte d'Arthur*, put out by Dent of London in 1893. It was Aubrey Beardsley's first book, a parody, as only he could do it, of the Kelmscott volumes. Bradley developed his own Beardsley/Morris style, as can be seen in R. D. Blackmore's *Fringilla* of 1895, published in Cleveland, with the text in ATF Jenson. That same year Bradley moved East to establish his own press, the Wayside, in Springfield, Massachusetts, where he put out the journal, *Bradley: His Book*. The Wayside Press was not a financial success but Bradley went on to develop an Arts and Crafts style for advertising that influenced a whole generation of American typographers after the turn of the century. His few book designs are among the most daring and brilliant we have from the nineties.

Another establishment of the mid-nineties was Elbert Hubbard's Roycrofters in East Aurora, New York. This semi-Utopian colony became one of the leaders in American Arts and Crafts, through its influential furniture, leatherwork, and metalwork. But books were its major production. The Roycrofters printed them on handmade paper, illuminated the initials by hand, bound them in chamois leather called "limp ooze," and shipped them out by the thousands to middle class homes all over the nation. Hubbard's own flamboyant personality, expressed in his writings and lecture tours, helped to publicize the books. He was not a designer himself, but he hired several good ones, including the Englishman Samuel Warner, as seen in Tennyson's *Maud*, 1900, with the ATF Satanick type; W. W. Denslow, afterwards famous for his *Wizard of Oz* illustrations; and Dard Hunter, who was to become a world authority on papermaking and the creator of unique "one-man" books in which he was responsible for each aspect of the production.

Thomas Bird Mosher, of Portland, Maine, was another prolific publisher of the time, mailing out little books to the parlor tables of America. His essential style was not Arts and Crafts; he favored the English Aesthetic Movement and, like many of its adherents, had his books printed in formats resembling those of the French Renaissance. However, even Mosher succumbed on two occasions to the charms of Kelmscott pastiche: Rossetti's *Hand and Soul* of 1899 and Arnold's *Empedocles on Etna* of 1900.

Neither Hubbard nor Mosher provides a true example of a private press, but the proliferation of such presses all over the Northeast and Midwest in the late years of the nineteenth century is one of the striking features of Kelmscott influence. They also represent a facet of "late-Victorian" bibliophily, seen as well in the multitudinous little magazines, the poster craze, the bookplate clubs, and the bibliophile societies. The private presses are too numerous to list but a pair of examples will show the range. One of the less well-known ones was the Alwil Shop of Ridgewood, New Jersey.

Frank B. Rae, Jr., who also worked for the Blue Sky Press of Chicago, designed the 1903 edition of Emerson's *Nature* in ATF Jensen, printed in black, with woodcut borders and running heads in cheerful red and green. It is a naive, almost clumsy, little book,



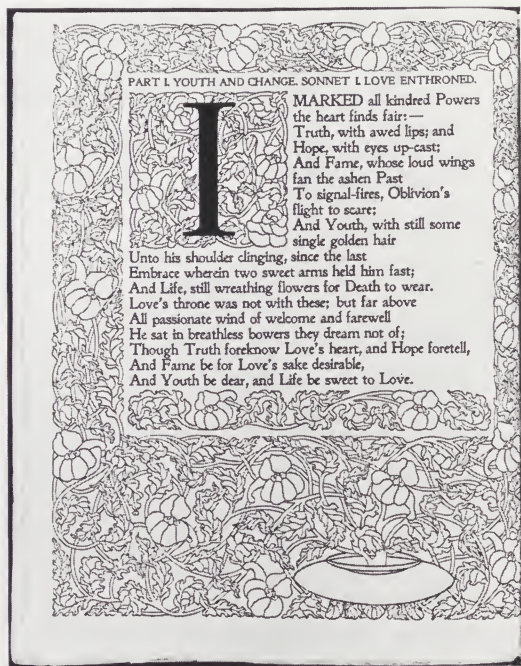
One of the volumes printed at the Alwil Shop of Ridgewood, New Jersey.

but with endearing charm. And it breathes the spirit of Arts and Crafts—the earnest workman cutting his block, setting his type, and regarding the colorful result with delight.

At the other end of the scale is the famous Elston Press of New Rochelle, New York, founded by Clarke Conwell. The early books, with designs by Helen Marguerite O'Kane, Conwell's wife, are among the most extreme but successful of all American Arts and Crafts bookmaking. The 1900 *Sonnets from the Portuguese* has very bold floral borders, the massive black ink contrasting dramatically with the white paper. Rossetti's *House of Life*, 1901, is in a subtler mode. The fine, lacy lines of its decorations are printed on soft grey paper, so that they would not be paled by

a white background. O'Kane stands with Goodhue and Bradley at the head of American designers in this style.

As we have seen, the period was also notable for inspiring the men who were to lead American printing into world prominence



Rossetti's *House of Life* designed by Helen M. O'Kane.

for the first time—Rogers, Updike, Goudy. And there were other famous designers who had an Arts and Crafts beginning, such as T. M. Cleland and W. A. Dwiggins. This was, as Rollins implied, an outstanding episode in the history of printing: rarely or never has a book style been so rapidly taken up, with such remarkable results. The Gothic Revival had prepared the way for the acceptance of a medieval format. Nevertheless, it is probably true that only an artist as prestigious as Morris could have achieved the same

influence. In any case, the symbolic message is clear: afraid that mechanization was destroying the traditional beauties of the book, people eagerly turned to a medievalistic style, representing the virtues of handicraft and individuality.

Our Growing Collections

KENNETH A. LOHF

A.A.U.P. gift. The Association of American University Presses has sent, for addition to the depository file in Special Collections, the twenty-two books published in 1970 which were awarded places in the 1971 A.A.U.P. Book Show.

Bowman gift. Dr. Garda Bowman has donated the papers of her husband, the late Dr. LeRoy Edward Bowman (Ph.D., 1954), a leader in numerous New York community and political organizations. Comprising correspondence, speeches, notes, and clipping files, the papers document his interests in social work, religion, education, problems of the aging, planned communities, the position of women in society, and funeral ceremonies, to mention only a few. The organizations in which he participated include United Neighborhood Houses of New York City, United Parents Association, National Conference of Social Work, New York State Joint Legislative Committee on Problems of the Aging, Liberal Party of New York, Continental Association of Funeral and Memorial Societies, American Humanist Association, and League for Industrial Democracy. Dr. Bowman wrote widely on the above subjects, and the collection contains copies of his numerous books, pamphlets, and magazine and newspaper articles.

Burne Jones gift. Mr. and Mrs. Dan Burne Jones, who contributed funds toward the acquisition of the Rockwell Kent Collection in 1971, have added numerous significant items to the Collection in a series of recent gifts. Noteworthy among them are the following: a six-piece dinner-ware setting with designs from Kent's *Salamina* illustrations, manufactured by the Vernon Kilns in Los Angeles in the early 1930's; two pieces of drapery, each measuring nearly two feet square, reproducing designs by Kent showing a wheat field with his farm in Au Sable Forks, New York, in the

background, and a deer in a mountain and forest landscape, both manufactured in the early 1930's; a group of ten books and periodicals containing articles and illustrations by Kent or articles about him; a proof-sheet of the preface to Kent's *A Greenland Letter*, Chicago, 1931; two advertising prints issued by the Lakeside Press, 1930, reproducing Kent's illustrations to *Moby Dick*; and a group of thirty-four bookplates, stamps, seals, stationery, and engravings designed by Kent. All of these additions, which illustrate the extraordinary accomplishment and virtuosity of Kent, assist us immeasurably in completing our documentation of the artist's distinguished career.

Cane gift. Mr. Melville Cane (A.B., 1900; LL.B., 1903) has made a further addition to the collection of his papers. His recent gift has included more than four hundred letters written to him from 1925 to 1959 by authors, editors, and publishers, among them, Marianne Moore, Kenneth Burke, Louis Untermeyer, Amy Loveman, Gorham Munson, Allen Tate, John Erskine, Lincoln Kirstein, William S. Braithwaite, Babette Deutsch, and Karl Shapiro. Many of these relate to the publication of his own poems, poetry readings, and various literary awards which he received. In addition, Mr. Cane has presented nearly fifty items of memorabilia relating to Professor George E. Woodberry, and two scrapbooks of theatre programs, dated 1897-99 and 1904-09, which document his interest in the theatrical life of New York during the periods when he was a Columbia College undergraduate and a young lawyer in New York. Mr. Cane's recent gift has also included more than one hundred first editions, many of them inscribed, of works by American and English poets. Among the writers represented are Alfred Kreymborg, James Oppenheim, May Sinclair, Henry Morton Robinson, Rolph Humphries, Ned O'Gorman, Nathalia Crane, and Louise Townsend Nicholl.

Evans gift. Mr. and Mrs. Robert E. Evans of Tacoma, Washington, have presented a group of exceptional music manuscripts by

Edward A. MacDowell, Columbia's first Professor of Music, who served the University in that capacity from 1896 to 1904. Nearly all of the manuscripts in the gift date from the 1870's and 1880's, a period when MacDowell was a music student in Paris, and there-



Tiffany silver cup presented to Professor Edward MacDowell
by his students on May 14, 1904. (Evans gift)

Photograph by H. Ballou

fore they are among the earliest of his compositions. The gift includes the following early manuscripts: a folio volume containing drafts of poems, the manuscript of "A Song from the Old Country," sketches for a string quartet, and theoretical exercises, chiefly contrapuntal; a folder of twelve manuscripts of various sketches scored for piano, including "Danse Macabre, pour Grand Orchestre, Poème Symphonique," "Petit Rien, Opus 6," "Trois Morceaux Caractéristiques, Opus 7," and "Air de Danse"; and poems written as texts for several of his songs. In addition, there is an autograph manuscript of the "Largo Con Maesta," the third

movement of the composer's *Sonata Tragica*, orchestrated by William Henry Humiston, dated March 1908. Of particular interest to scholars will be the journal kept by Mrs. MacDowell from 1896 to 1904 containing drafts of her husband's letters during the period and various other notations of biographical interest.

When MacDowell retired from the Columbia faculty in the spring of 1904, he received from his students a sterling silver cup made by Tiffany and Company engraved "To Prof. E. A. MacDowell with the high esteem and affection of his classes at Columbia University, May 14, 1904." This silver cup, engraved in addition with the names of his students, is among the most treasured items in the magnificent gift from Mr. and Mrs. Evans.

Goodrich gift. The papers of the late Carter Goodrich, Professor Emeritus of Economics, have been presented by Mrs. Goodrich. One of America's foremost economic historians, Professor Goodrich served as chairman of the governing body of the International Labor Office, 1939-1945, as chief of the United Nations economic survey mission in Vietnam, 1955-1956, and as special representative to Bolivia for the Secretary General of the United Nations, 1952-1953. Numbering approximately twenty-eight thousand items, the papers include his correspondence files, notes and manuscripts for the period from 1918 until his death in 1971. His diaries and interviews in 1941 when he was assistant to the Ambassador to Great Britain contain interesting insights into economic problems of the early part of World War II, and the file for the International Labor Office includes important correspondence with many prominent economists, and public figures, among them, Herbert Lehman, Isidor Lubin, and Frances Perkins.

Hill gift. Mr. John Warren Hill (A.B., 1911; LL.B., 1914), has presented the autograph and typewritten manuscripts of 163 speeches and sermons of his late father, Dr. John Wesley Hill, the noted clergyman, public speaker, and authority on Abraham Lincoln. The gift also includes a letter written to the son by President

Richard Nixon on October 18, 1972, thanking him for sending to the White House a copy of Dr. Hill's address delivered in 1936 to the Los Angeles Lincoln Club.

Hofstadter gift. To the Richard Hofstadter Papers, Mrs. Beatrice Hofstadter has added the galleys for Professor Hofstadter's *The Progressive Historians*, 1968, and the corrected galleys and typescripts of the preface, preliminary matter, and index for his *American Violence*, 1970.

Leslie gift. Dr. Robert L. Leslie has donated more than thirty pieces of printed and typescript ephemera relating to Henry Lewis Bullen, the founder of the American Type Founders Company Library, which is now at Columbia. Included are three interesting letters from the English editor and printer, Mrs. Beatrice Warde, dated in 1935 and 1938, recounting some of her experiences as editor of the *Monotype Recorder*.

Longwell gift. A group of nearly four hundred first and inscribed editions, manuscripts, and autograph letters have been presented by Mrs. Longwell for addition to the Papers of her husband, the late Daniel Longwell (A.B., 1922). Among the authors represented are Michael Arlen, Max Beerbohm, Louis Bromfield, Erskine Caldwell, Winston S. Churchill, Arthur Conan Doyle, Edna Ferber, Ellen Glasgow, Alan Patrick Herbert, Paul Horgan, Tom Lea, Sinclair Lewis, W. Somerset Maugham, Stanley Morison, Christopher Morley, Ogden Nash, Charles and Kathleen Norris, Kenneth Roberts, Evelyn Waugh, and the Duke of Windsor. Many of the works of these authors were seen through the press by Mr. Longwell when he was editor at Doubleday and *Life*. The gift also includes correspondence with many of the same authors, as well as manuscripts for A. P. Herbert's *Manhattan Island*, Paul Horgan's *Lecture Lights*, the Duke of Windsor's *A King's Story*, and two limericks by Ogden Nash. The full title of the Horgan manuscript is *Lecture Lights, or, Platform Personalities from the List of Maurice Cotterson, Inc., Lecture Management*.

The manuscript is comprised of fourteen humorous, fictitious biographies of personalities, each accompanied by a satiric drawing of the subject. The unpublished manuscript was done by the author as a Christmas entertainment in 1941, and is inscribed to the Longwells on the first page.

Special mention must also be made of the unique copy of Jean Cassou's *Raoul Dufy: Poète et Artisan*, Paris, 1948. The work was inscribed on October 10, 1950, by Dufy to Daniel Longwell with a full-page watercolor sketch by Dufy of St. Patrick's Cathedral and the New York skyline as seen from Mr. Longwell's office in the Time-Life Building in Rockefeller Center.

Mrs. Longwell's gift also includes numerous items of memorabilia of Mr. Longwell's school days, literary career, and the early years of *Time* and *Life*. There are the first two trial dummies for *Life*, dated July 30 and September 24, 1936, as well as Mr. Longwell's specially-bound editor's set of the first three volumes and special issues illustrating the work of individual photographers and the coverage of World War II. On the occasion of Dan Longwell's retirement from *Life* in May, 1954, Mr. Henry Luce and his fellow editors presented to him a folio volume bound in full blue morocco, containing many of his favorite photographs published in the magazine. Mrs. Longwell has also included this handsome presentation volume in her gift.

MacIver Estate gift. From the estate of the late Robert Morrison MacIver, (Litt.D., 1929), Lieber Professor of Political Philosophy and Sociology, and through the generosity and thoughtfulness of Professor MacIver's widow and son, we have received a collection of approximately five thousand papers, comprising correspondence files, notes and drafts, and manuscripts of his numerous writings on sociology, political power, and juvenile delinquency. The files document his participation on the City of New York Juvenile Delinquency Evaluation Project, on which he served after his retirement from Columbia.

Moore gift. The correspondence and original scores and musical sketches of the late Douglas Stuart Moore (L.H.D., 1963), Professor of Music from 1926 to 1962, have been presented by Mrs. Moore and her daughters, Miss Sarah Moore, and Mrs. Bradford Kelleher. Professor Moore was a distinguished composer of operas, including *The Ballad of Baby Doe*, *The Devil and Daniel Webster*, *Giants in the Earth*, and *White Wings*, and the gift includes the original scores, manuscripts, librettos, correspondence, and production notes for each of these, as well as for his numerous songs and instrumental compositions. The correspondence includes files relating to the Century Club, the MacDowell Association, the National Institute for Arts and Letters, and the Prentice Hall Music Series, which he edited. The collection also contains a group of printed scores and books written and inscribed by fellow composers, including Ernest Eloch, Vincent D'Indy, and Roger Sessions.

Olmsted gift. For inclusion in our George E. Woodbury Collection, Mr. Allen S. Olmsted, 2nd, has presented a collection of eighty letters written by Professor Woodberry from 1877 to 1909 to members of the Olmsted family of Le Roy, New York. Professor Woodberry's first teaching position was at Le Roy where he became a close friend of Mr. and Mrs. John R. Olmsted and their children.

Parsons gift. Dr. Coleman O. Parsons (A.B., 1928), has presented ten editions of literary works hitherto lacking from our holdings, among them: Jacques De Plancy, *Dictionnaire Infernal*, Paris, 1825-26, four volumes, with lithographed plates; R. S. Kirby, *Kirby's Wonderful and Eccentric Museum; or, Magazine of Remarkable Characters*, London, 1820, six volumes, with numerous engravings; Felix McDonough, *The Hermit in London*, London, 1819-23, five volumes, and *The Hermit in the Country*, London, 1820-23, four volumes. The latter are fine sets in the original boards, uncut, and with their paper labels intact. Dr. Parson's re-

cent gift has also included a number of reference works by John Potter, Andrew Tooke, and John Lempriere, which might have been used by English authors of the eighteenth century and the Romantic period.



Engraving of "The Hammersmith Ghost" from Kirby's *Wonderful and Eccentric Museum*, 1820. (Parsons gift)

Plimpton gift. Mr. Francis T. P. Plimpton has presented an anonymous autograph manuscript, entitled *Traité de l'Amour Dedié à une Maîtresse Par Son Amant*, written on ninety pages, ca. 1800. The volume bears the bookplate of the eminent French architect, Eugène-Emmanuel Viollet-Le-Duc.

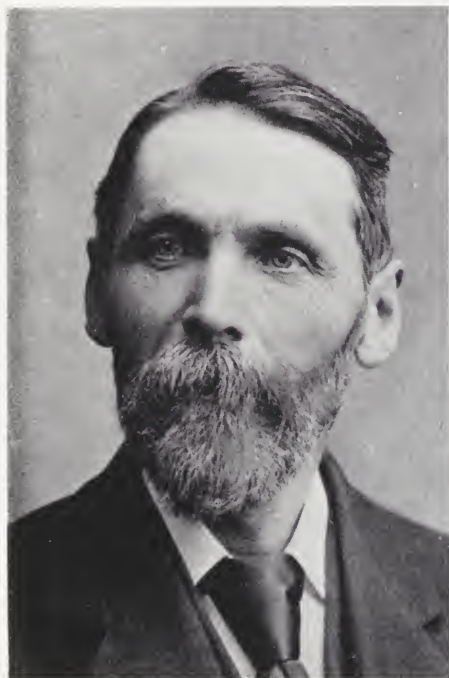
Reynolds gift. From Mr. Paul R. Reynolds, Jr., we have received the papers of Paul R. Reynolds, Inc., the literary agency founded

by his father in 1893, the first such agency in operation in New York City. The files, numbering more than fifty thousand pieces of correspondence, document the firm's activities from the 1890's to the mid-1960's. Paul Revere Reynolds, Sr., a Bostonian descended from a family that settled in New England in the seventeenth century, came to New York in 1891 from Harvard where he had been studying for a graduate degree in philosophy. He began as an American representative for Cassell and Company marketing English books to New York publishers. The gift includes the account books for the period, 1902-1939, as well as the extensive letter files with authors, publishers, magazine editors, and other agents in England and America. Among the files are folders of letters from Frank Norris, George Moore, H. G. Wells, Willa Cather, Winston Churchill, John Masefield, Booth Tarkington, Conrad Richter, Grace Metalius, Mackinlay Kantor, Joseph Wechsberg, and Howard Fast.

Sarasohn gift. Mrs. Abraham H. Sarasohn has presented a collection of correspondence, photographs, clippings, and papers of her late husband, Abraham H. Sarasohn, a New York lawyer, and son of Kasryel H. Sarasohn, the founder of *Jüdisches Tageblatt*, the first Yiddish language daily newspaper in America. The correspondence pertains to family and legal affairs, and includes letters from William Gillette, Rose Pastor Stokes, and Will Durant.

Schuster gift. When the late M. Lincoln Schuster (B.Litt., 1917), constructed a library wing at his home, "Green Laurels," in Sea Cliff, Long Island, in 1936, he asked his literary and publishing friends to contribute statements and letters to be enclosed in a copper box in the cornerstone which was to be opened a thousand years hence. In 1948 the library wing was moved to a new location in Sands Point, the cornerstone box was unearthed and preserved by the Schusters, and now it and its contents have been presented to the Columbia Libraries by Mrs. Schuster. In addition to a fourteen-page essay by Mr. Schuster, entitled "To an Unknown Mor-

tal of 2936 A.D.," the box contains letters and statements from Albert Einstein, Will Durant, Theodore Dreiser, Christopher Morley, Lewis Mumford, Richard Simon, Donald Culross Peattie, Charles A. Beard, and H. L. Mencken, to mention only a few. Mrs. Schuster has also added to the Schuster Papers two letters written to her husband by Bernard Berenson in December 1951.



George Dunlop, ca. 1906.

Scott gift. Miss Nora Elizabeth Scott has presented the collection of autograph letters and manuscripts formed by her late grandfather, Mr. George Dunlop of Kilmarnock, Scotland. Mr. Dunlop, editor and proprietor of *The Kilmarnock Standard*, and an authority on Robert Burns, had a wide range of associations among the literary circles of England, Scotland, and the United States,

and the letters he received, and those he collected, were mounted by him in three albums. This magnificent gift, to be known as "The George Dunlop Collection of Letters and Manuscripts," comprises nearly three hundred items, and includes autographs

If convenient, please return
me by Connel the bearer, the 2
volumes of songs I left, last time
I was at St. Margaret's hill. -
My best compliments to all the
good family. -
A Dieu je vous commende!
Robt Burns
Mauchline
Nov. 15th - 1881

Letter written by Robert Burns to Archibald Lawrie,
the first Burns autograph to be added to the Columbia
manuscript collections. (Scott gift)

of nearly all of the important English authors from Alexander Pope and Samuel Johnson to Christina Rossetti and William Morris. Among those included are Matthew Arnold, Charlotte Brontë, Elizabeth Barrett and Robert Browning, Lord Byron, Thomas Carlyle, Samuel Taylor Coleridge, William Cowper, Thomas De Quincey, Charles Dickens, Leigh Hunt, Charles Lamb, George Meredith, Hester Lynch Piozzi, John Ruskin, Sir Walter Scott, Percy Bysshe Shelley, Robert Southey, Algernon

Swinburne, Alfred Lord Tennyson, William Makepeace Thackeray, Anthony Trollope, and William Wordsworth. Many of the letters relate to Robert Burns, including one original letter from the Scotch poet, and to the Burns country of Ayrshire, as well as to other Scotch writers of the early nineteenth century. Letters of American interest include autographs of P. T. Barnum, Jefferson Davis, Ralph Waldo Emerson, Benjamin Franklin, Bret Harte, Washington Irving, Abraham Lincoln, Henry Wadsworth Longfellow, James Russell Lowell, Harriet Beecher Stowe, George Washington, Daniel Webster, and Walt Whitman. The most important American autograph is, doubtless, the letter written by Edgar Allan Poe to his brother, William, from Richmond, Virginia, on April 12, 1836, at the time the poet was editor of the *Southern Literary Messenger*. The correspondence to Mr. Dunlop also includes letters from Thomas Bailey Aldrich, Andrew Carnegie, George Grove, James Guthrie, Oliver Wendell Holmes, Andrew Lang, and John Greenleaf Whittier. In making this splendid gift in her grandfather's memory, Miss Scott wrote, "He had a great admiration of the United States and of its literary figures, and I think he would have been pleased to know that the collection would be at Columbia."

Spahn gift. Mrs. Donald Spahn has presented a collection of nearly six thousand letters, notes, and manuscripts relating to Cornelius Rea Agnew (A.B., 1849; M.D., 1852), who was Professor of Diseases of the Eye and Ear at the College of Physicians and Surgeons and a founder of the Eye and Ear Hospital in Manhattan. Much of the material relates to the treatment of eye diseases during the latter half of the nineteenth century. The correspondence files include letters from Theodore Roosevelt, Sr., E. R. Squibb, Benson J. Lossing, and Frederick A. P. Barnard.

Taylor gift. Mr. and Mrs. Davidson Taylor have presented a group of ninety-one first editions from their personal library. Among the volumes warmly inscribed to the Taylors are those

from their fellow authors, John Dickson Carr, Raymond Chandler, John Steinbeck, Charles Jackson, and Norman Corwin. The group of works by Charles Jackson includes the proof-sheets of *The Fall of Valor*, 1946, and an advance copy of his most celebrated novel, *The Lost Weekend*, 1944, both of which contain presentation inscriptions.

Activities of the Friends

New Officers. At the meeting of the Council on Thursday, December 14, Dr. Gordon N. Ray was elected Chairman for the term beginning January 1, 1973. At the same meeting Mr. Alan H. Kempner was elected Vice-Chairman, and Mr. Kenneth A. Lohf was appointed Secretary-Treasurer.

New Council Members. At the meeting of the Trustees of the University on Monday, January 8, three new members were elected to the Council: Mr. George M. Jaffin, Mr. Franklin H. Kissner, and Professor Carl R. Woodring. With the addition of these three members, the Council of eighteen is at full complement.

Winter Meeting. At the Winter meeting on Thursday, February 1, Professor Howard Shanet spoke on "The Birth of a Performance: From Library Shelf to Concert Stage." As part of the program Professor Shanet conducted a short concert by the Columbia University Orchestra. An exhibition of music manuscripts from the Libraries' collections was on display.

Bancroft Dinner. The annual Bancroft Prizes Dinner will be held on Thursday, March 29.

EXHIBITION IN BUTLER LIBRARY

MARCH 2-MAY 23

The M. Lincoln Schuster Collection

THE FRIENDS OF THE COLUMBIA LIBRARIES

AN OPPORTUNITY

The Friends assist the Columbia Libraries in several direct ways: first, through their active interest in the institution and its ideals and through promoting public interest in the role of a research library in education; second, through gifts of books, manuscripts and other useful materials; and third, through financial contributions.

By helping preserve the intellectual accomplishment of the past, we lay the foundation for the university of the future. This is the primary purpose of the Friends of the Columbia Libraries.

CLASSES OF MEMBERSHIP

Regular: \$35 per year.

Patron: \$100 per year.

Sustaining: \$75 per year.

Benefactor: \$250 or more per year.

A special membership is available to active or retired Columbia staff members at twenty-five dollars per year.

Contributions are income tax deductible.

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GORDON N. RAY, *Chairman*

ALAN H. KEMPNER, *Vice-Chairman*

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